

Journal of The American Institute of ARCHITECTS



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MARCH, 1956

Know Thyself—I

Operation Retread

An Approach to Good Design

How Henry Churchill Designed His House

George Young, Jr., FAIA—1878-1956

Archy Types Again

Necrology • Books • Competitions

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PUBLISHED MONTHLY AT THE OCTAGON, WASHINGTON, D. C.

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WITH THE AIM OF AMPLIFYING
AS THROUGH A MICROPHONE
THE VOICE OF THE PROFESSION

MARCH, 1956

VOL. XXV, No. 3



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Cover spot: Egyptian tomb
painting in red, blue and white

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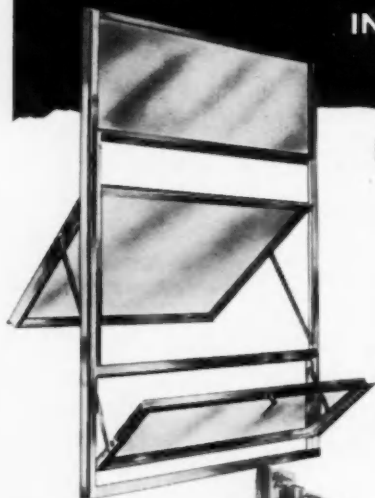
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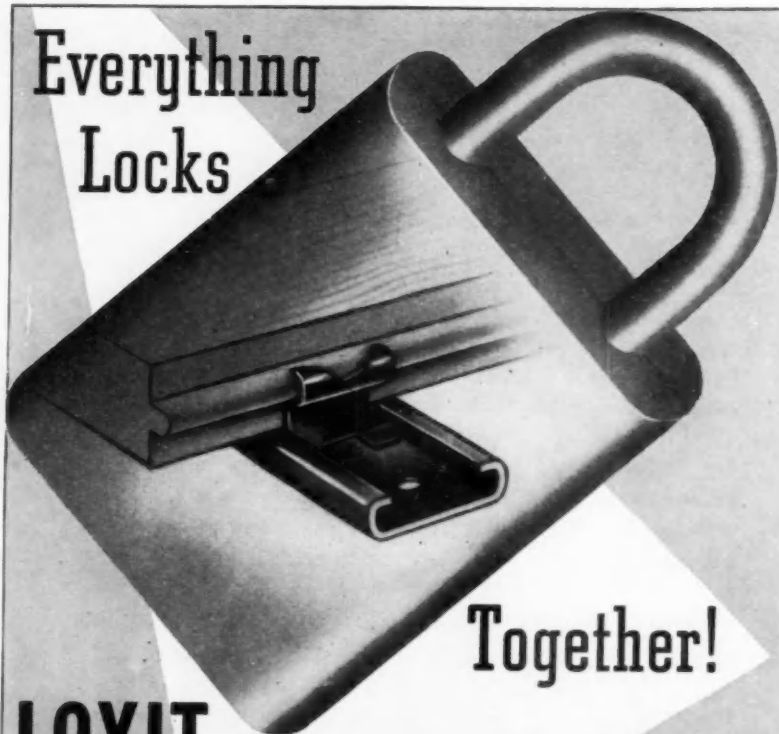
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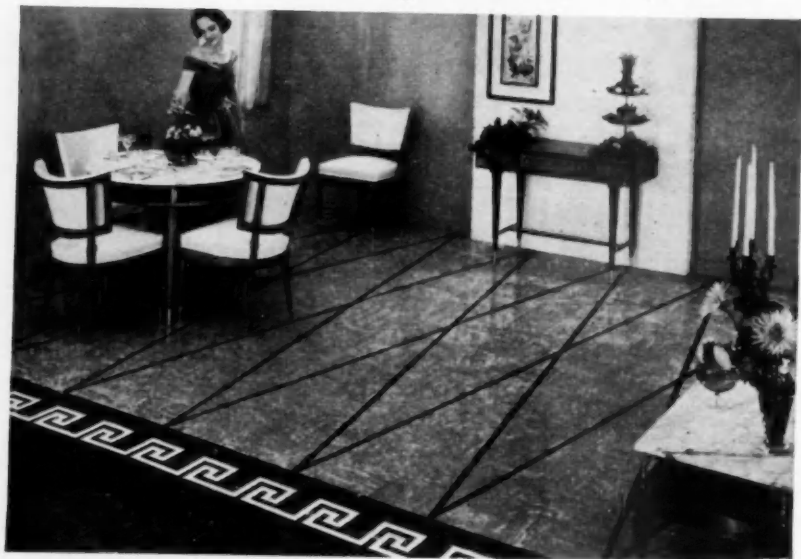


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Know Thyself

IN TWO PARTS—PART I

By Edward L. Wilson

SECRETARY OF THE AIA

An address before the Annual Banquet of the
Architecture Department, Texas A & M College

MR. CHAIRMAN, YOUNG ARCHITECTS, LADIES AND GENTLEMEN: I consider it a great honor to have been invited here this evening to address you and I can assure you that I have a deep sense of responsibility for what I shall say, and that I shall try to make the best use of an opportunity not often afforded.

In thinking about what I should say I solicited a little help from one of the boys in our office, an "ex" from A&M, I didn't get much help from him; he suggested that it didn't matter what I said, the boys wouldn't like it anyway. He thought better of that a little later and suggested that a good subject might be "How to Get Rich without Working." Neither of these ideas appealed to me. I felt that, having reached the point where you must now embark on a serious career, you might be persuaded to sit still long enough to consider

some serious facts and, I hope, constructive ideas. However, I promise you, it will not take too long and will not be too painful.

First, I should like to indulge in the somewhat common, but nonetheless sincere, remarks customarily made to graduating people and offer my sincere congratulations upon the successful completion of the course in architecture. I wish for you all success. I hope that as you go along through a lifetime of architectural activity you will always be true to the ideals of the profession, never let yourselves become discouraged or cynical, glory in the triumphs and successes and be patient in the darker moments.

If I were to assign a subject to my remarks, which I suspect are going to be rather general, it might be "How Things Look from Where We Stand."

There is a rather well-known couplet often quoted from an Eng-

lish writer, "Know thyself; presume not God to scan; the proper study of mankind is man." It is to the first two words of this couplet that I wish to speak—"Know thyself." Now the process of knowing one's self involves self-examination—a sort of inventory-taking. What have we in the way of material with which to build? Before one can build a house, a building or a life, he must know what materials are available, what they will contribute to the final structure and how they can be used to the best advantage. Therefore, we must know what we have in our mental warehouse with which to build, and if we are short certain materials, we try to get them. Now there are certain materials that are common to all career building. They are traits of personality. Some of them are so fundamental they are like the foundation which underlies the structure. Without them the structure would collapse. I refer to such qualities as honesty, dependability, and fidelity. There are also the qualities which make the building process easier, such as adaptability, flexibility, teachableness, confidence. And then there are those qualities which serve to expedite the construction, such as industry, thrift, accuracy and per-

sistence. But the structure is not complete without those qualities which tend to embellish and adorn it and make it a thing of beauty, such as kindness, consideration for others, friendliness. Arrange all these materials of personality, and many more, throw in a generous helping of imagination, and you have a structure of which you can be proud. An honest and careful inventory will reveal those places where we need to strengthen and improve our personal stock of material. This is no overnight job, but a job of a lifetime.



Now, having come fresh from the classrooms and no doubt with some experience thrown in, you are probably well equipped with that theoretical knowledge on which to build a career in architecture. You are viewing your abilities from close range. Have you ever thought of what the view would be if taken from the vantage point of some years hence? Would you be quite so cocksure of your ability to criticize? Would you be quite so ready to pit your knowledge against the necessities of economics and the seriousness of another's problems? I predict that the situation will look quite dif-

ferent to you some years hence. Perhaps some of you have seen the motion picture of the "Conquest of Mount Everest." How different the view becomes as the climbers ascend, and what a thrilling spectacle it is from the utmost top! Perhaps in the early beginning of our venture, we should, as far as possible, attempt to assume a perspective of later achievements.

Have you ever looked at a beautiful painting or work of art, admiring it, and then heard some one say about the same object, "It's ugly. It ought to be thrown in the ash heap." The difference is that you, through your developed artistic sense, have been trained to appreciate the beauty of the art; whereas another, untrained and unappreciative, cannot see the beauty that you do. The same may be said of a musician who, trained to appreciate and enjoy beautiful music, is in a different sphere from the one who has no comprehension of the melody and the harmony; or a mathematician who revels in the intricacy and marvel with which mathematical facts fall together, deriving much pleasure from the exercise of mathematical knowledge and skill, is in a different world from the untrained person who has no understanding

of the subject. We might say that in these cases the appreciative and trained person has developed a proper sense of his subject. Ought we not similarly to strive constantly to develop a proper sense, a proper concept of good architecture? We cannot be good architects until we have done this. A homely illustration of how this works is the case of the cook. A person who understands and knows and appreciates good cooking can be a good cook; but one who does not understand it, and know it, and have a taste for good cooking can never be a good cook, no matter how many recipe books he has.

You have been spending a great deal of time cultivating the proper sense of architecture by study and observation. You have learned to detect the faults of bad architecture and have grasped somewhat the implications of good architecture. No doubt you would be the first to admit that this sense or concept is far from perfect, and that you will continue to develop it through experience and training and further study. Nevertheless, you have made a great deal of progress, I am sure. A proper sense of humility and a knowledge of yourself will enable you to make more progress.

We might pause here to pursue the examination of architecture as a whole. Looking about us and traveling through our cities and countryside, can we honestly say that the architecture of America, with a few exceptions, has reached a very high point? Looking into the past and comparing our present-day development with it, can we honestly say that we are better architects? I am reminded of the man who, after having eaten a big meal, was asked if he felt better. He said, "No, but I feel different." No doubt, our architecture is different, but is it better?



I have been glancing through a book recently by John Van Pelt, who was Professor in charge of Architecture, Cornell University. It was written before any of you young people were born. I was surprised at the viewpoint of one who had not had the advantage of exposure to the trends of 1954. In this book he spent considerable time in discussing such qualities in design as sincerity, truth, character, simplicity, carefulness, thoughtfulness and the like. Let me quote a few phrases I ran across: "There is a flagrant error which should here be noted. It is the mistaking

of the bizarre, of something merely different from what has been done before, for that which is personal." And again: "It should always be remembered that individuality of expression can never be an excuse for faulty drawing, proportion or composition." Of course, he may have offended our present-day concept. He says: "I do not mean by this that an artist may not borrow from a preceding work of art, provided he imprints thereupon his personality." He quotes from Ruskin, who may be in disrepute in some quarters: "Now in the first place—and this is rather an important point—it is no sign of deadness in a present art that it borrows or imitates, but only if it borrows without paying interest, or if it imitates without choice."

He might also have taken Shakespeare as an example, to remind us how a genius may frankly adopt a plot and yet infuse into it new and greater spirit; or have told us how Gounod, yes, and the great Beethoven himself, have both used themes of Bach." I would quote again from Ruskin: "A day never passes without our hearing our English architects called upon to be original and to invent a new style; about as sensible and necessary an exhortation as to ask of a man who

has never had rags enough on his back to keep out cold, to invent a new mode of cutting a coat. Give him a whole coat first, and let him concern himself about the fashion of it afterwards. We want no new style of architecture. Who wants a new style of painting or sculpture? But we want some style. It is of marvelously little importance if we have a code of laws and they be good laws, whether they be new or old, foreign or native, Roman or Saxon or Norman or English laws. But it is of considerable importance that we should have a code of laws of one kind or another, and that code accepted and enforced. A man who has the gift will take up any style that is going, the style of his day, and will work in that and make everything that he does in it look as fresh as if every thought of it had just come down from heaven. Neither originality, therefore, nor change, good though both may be, are ever to be sought in themselves, or can ever be healthily obtained by any struggle or rebellion against common laws."

There seems to be a characteristic of contemporary work which is less than the best. Here is a quotation from Ruskin, written prior to

the beginning of the century, which could well have been said today. He has said that "the attitude of our predecessors in architecture is the opposite of the prevalent feeling of modern times, which desires to produce the largest results at the least cost. We are none of us so good architects as to be able to work habitually beneath our strength; and yet there is not a building that I know of, lately raised, wherein it is not sufficiently evident that neither architect nor builder has done his best. It is the special characteristic of modern work. All old work nearly has been hard work. It may be the hard work of children, of barbarians, of rustics, but it is always their utmost. Ours has, as constantly, the look of money's worth, of a stopping short whenever and wherever we can, of a lazy compliance with low conditions, never of a fair putting forth of our strength."

We live in a world of symbols. The outward and tangible results of our work are but the manifestation of the inward state, or development in the realm of the mind. Call it spiritual if you will. In architecture I believe there has never been a time when this has been more evident. The stature

of the designer mentally and spiritually is more intimately a part of his creative accomplishments. Not too long ago the shortcomings of the designer could be obscured by his adeptness in copying. There were patterns he could follow. Today the designer is more on his own. His inner feelings and instincts govern more and more, and the resulting work is good in proportion to the scope and depth of the man himself.

We like to think that education nowadays is more concerned with the development of personality, individuality, creative ability than it

is with the mere accumulation of knowledge. It is a natural unfolding of native abilities, throwing off the shackles of ignorance and limitation, and loosening and enlarging the capacity for original thought. We strive to attain a balance between influence from the past and expansion of thought into the future. The very word education suggests its true function; derived from the Latin prefix "ex," meaning out, and "duco" meaning to lead; that is, to lead out—out of ignorance and darkness into understanding and light.

(To be continued)

The Architects' Plaint

By Henry Tideman

The pluckings cease, the vast throng stills;
The baton drops. The voice that rises fills
The shimmering air with cadence born
Of violin and flute, of drum and horn,
That, with its magic, sweeps across
The soul, to rid it of its gathered dross.
How could we pile the stone and bricks
How web our steel and wooden sticks
To make a thing as beautiful?
Where shall we find the dream, where seek
The wide-flung vision to conceive, the meek
Obstinacy to maintain; the tact
To guide our players' every act
Through dull day's toil; that what does rise
Be as deserving in our eyes?

MARCH, 1956

Seldom can the Journal print such a frank revelation of erudite designing

How I Designed My House

By Henry S. Churchill, FAIA

DEAR EDITOR:

You asked me how I came to design my house the way I did. I reveal it reluctantly because, contrary to custom, I wanted a house to live in, not to be publicized—although I will coyly admit, if pressed, that I am not averse to publicity.

The basic plan was conceived around the Principle of the Enclosed Patio, derived from a dwelling form common to Pompeii and Mexico, which I had visited as a child. The problem was to adapt this to a northern climate. After research into Climatology and the Microclimate, Insulation, Insolation and Isolation, I discovered that walls and a roof were the answer. Once this method of keeping out rain and cold was arrived at, the development of the final plan was not difficult.

The necessary other elements grouped themselves naturally around the patio: Three bedrooms, because I have a pair of unlook-alike twins. My wife hates cooking, but we have no cook and can't afford to eat breakfast out every

morning, so we decided to have a kitchen anyway, and to locate it near the dining-space and also near the front door.

I then decided this might as well be the rear door, too; so we now have the rather original device of being able to get into the house through two doors simultaneously. In practice we have found this much better than coming through two doors separately. It saves quite a lot of heat; and the whole thing is simplified because we have no dog.

Another unusual feature of the house is due to the fact that I have known my family quite a long time.

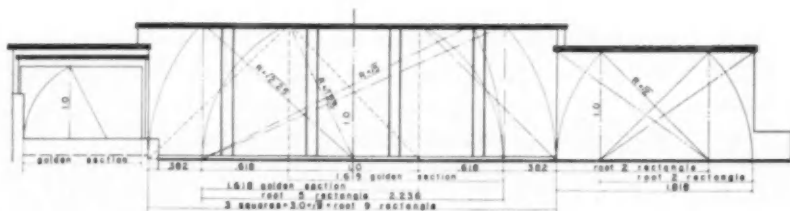




I thus found out that at times we have guests and at times we like to read. When we have guests we can't read, so what better Multi-use Function could there be than to store the books in with the guests and the guests in with the books, and let them get on as best they can? It seems to work very well; I keep a card catalogue of the books and a check list of the guests. Other architects may want to try out this novel idea, and may do so if they first make a careful survey of their client's Way of

Life. As I said, I have known my family a long time, and we have no cats. Other families, for instance, might prefer keeping the cat with the guests rather than go out and buy books. These things require study.

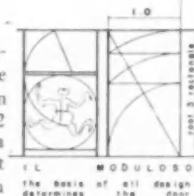
Please note that we do not have a fireplace. This is because I keep up with modern Technology and have installed central heat and ash-trays, thus doing away with the need for the Hearth while Keeping the Home. However, as a concession to Resale Value we put a



BASIC RELATIONS

Two Golden Sections (1:1.618) overlapping their square, plus the rectangle of the vector, .382. Hence a progression and retrogression in strict ratio—.382 : .618 : 1.0 : .618 : .332. Or, a root-5 rectangle plus a rectangle at each end which is to 1 as the Golden Section is to its inverse section, i.e., .382 : 1 : .618 : 1.618 or three squares. This main frame is divided into 5 parts in harmony with root-5, and each division is a root-3 rectangle. The wings are treated as counterfoils, so that all basic rectangles are woven in, i.e., root-10 (the square), root-2 doubled on its square, root-3 repeated five times, root-4 concealed in the duality of three squares (i.e., 2 root-4's overlapping on the central square, as the root-2's do on theirs and the Golden Sections on theirs), the Golden Section itself, clarified and emphasized on the right, and root-5, a harmonic variant for them all, dominates the center. This complicated harmony of tones and overtones is held together by the final dominant of the whole rectangle: 3 squares equal the square root of 9—or the root-9 rectangle itself!

crawl space under the house for any future family with crawling children. It is vented so they won't



EX POST FACTO DESIGN
OF
the foundations
of megalomaniac

plates 1 thru 1
HENRY S. GURCHILL

dry rot and they can safely be forgotten.

Frankly, I had a hell of a time dividing the house into Zones, because it isn't a House for Children nor a House for Adults, nor a House for the Well-kept Servant, but just a house. However, after I got it all designed I found I could color the Living Zone blue, the Work Zone yellow, the Children's Zone green and the Erogenous Zone red—just as pretty as if I had planned it that way.

So much for Plan. The Elevation was also based on a system of my own, which I have patented as "Traces Irregulartrices," or in English, irregular traces or traces of irregularity. I am getting M. Berlitz to translate the whole thing into French.

The original sketch was based on the root-3 rectangle, 1:1.732, and its prolongation, as the original trace. Elements of this still appear, although the pressure of my adolescent children for separate rooms forced the center element up from root-3 to root-5, 1:2.25.

Since this is closely related in harmonics to three squares and to two Golden Sections (1:1.618) it became feelingful to elaborate both schemes. The design is now based on root-5 and a Golden Section plus its harmonic (1:382), a total of three squares all skillfully interwoven with minor divisions of root-3 and root-4 counterpoint. There can be no doubt that the power of the composition owes much to this harmonic re-division; it is closely related to certain elegaic passages in Vivaldi's early work, "The horns of Elfland faintly blowing."

One final word about the influence of painters on my work. I have been mostly influenced by two widely differing schools. The paintings in the Secret Museum at

Pompeii (there goes my childhood again) are responsible for the phallic symbolism of the Chimney. (This almost universal sex symbol in Shelter has been consistently overlooked by students of the obvious, and although almost every home has its phallus, I claim to be the first architect to say so and I want due credit for it.) The other influence, which shows itself not only in the pattern of the brickwork (running bond with headers every sixth course), but also in the teeming tendrils of the philodendron used so profusely inside the house, derives from the work of the great Costa Rican muralist, Bodega y Estancia. It is he too who gave me great insight as to the proper location and furnishing of the bar.

Press me again sometime, when you have more space.

P.S. Good God, I haven't said a word about Costs and Economics. Allow me six: It costs more than it shouldov.

Brunner Scholarship Award

THE NEW YORK CHAPTER, AIA, announces the award of its 1956 Arnold W. Brunner Scholar-

ship to Caleb Hornbostel of New York City. This scholarship, paying \$2400, will assist Mr. Hornbostel in preparing a book to be entitled "Materials in Architecture."

MARCH, 1956

An Approach to Good Design

By Ulysses Floyd Rible

In the annual meeting of the Texas Society of Architects, Nov. 2-4, 1955 in Houston, Nathaniel Owings, FAIA, was asked to treat this subject from the point of view of the large office, Floyd Rible from the point of view of the small office. Mr. Owings' extempore words, unfortunately, were not recorded.

AS I REGARD the discussion here contemplated, there is no contest between traditional or contemporary, conservative or creative—good design is where you find it, whether on ancient shores of the Aegian Sea or in progressive communities of present-day society.

My position is that design may be good whether it involves the hand-hewn magnificence of a Corinthian capital or the sleek surface of industry's wall of glass.

The seminar subject is "An Approach to Good Design," and before describing the approach to anything, it seems to me only logical that we should have a clear understanding of what the thing is we are about to approach.

In this case, it is GOOD design. Based on similar logic, we can't talk about "good" design until we know what design is. So, with your forbearance, I should like to approach this subject in a Chinese fashion. Let's read from right to left. Let's talk first about design. What is it?

In order to advise where I stand, I can readily advise what, in my opinion, design is not—at least, for the purpose of this seminar. Design is not merely treatment of cloak which protects space from weather. To me, design—and we are here considering architectural design—is the whole gamut of an architect's responsibility in creating a structure: It is Plan; it is Appearance, both inside and out; it is Site Use; it is Use of Materials; it is Supervision and Administration of the project; it is Construction Cost. Incidentally, I hope you have read the article in the last October JOURNAL entitled, "The Budget vs. The Bid," written by May B. Hipshman, Executive Secretary of the Northern California Chapter. Her article bears admirably upon this facet of "design."

These are the cardinal components of design. Our many allied professionals find their activities within one or more of these constituent areas.

Now, let's explore what makes design "good."

Good Plan. A plan is good if it precisely meets requirements of the building program. It may not be meager, neither must it be excessive. It must be direct and simple. It must innately describe its function and must clearly describe its circulation.

Good Appearance. It must have definition of mass; it must have a pleasing silhouette; it must have scale which relates form to humanness; it must honestly tell the story of the structure's endeavor. It must bear qualities of appropriateness, confidence, grace, pleasure, and an exaltation of the mind and spirit.

Good Site Use. It must have fitness to surroundings and climate; it must belong and it must relate. For its purpose, it must, above all, make the very best use of the land on which it is placed.

Good Use of Materials. Within economic limitations which may be and are quite often established, the choice or selection must be for the material which best serves the purpose. It should be structurally sound; it should appropriately relate to adjacent surfaces; it should have maximum durability; it should require minimum mainte-

nance; and, if exposed, it should contribute satisfying beauty.

Good Supervision and Administration of Construction. To be good, this component requires accuracy and completeness of contract documents, and unquestioned know-how in all phases of professional practice. It requires honesty of purpose and fearlessness of execution.

Good Construction Cost. Perhaps this is the incorrect way of putting it. But we are trying to analyze what makes *good* the cardinal components of design. Well, I suppose good construction cost to an owner might be considered at any point from precise coincidence with his budget down to getting the structure for nothing. In any event, design to be good, when erected in its three dimensions, must be that design which comprises all of the components which have been briefly described, combined within the budget established by the owner. Good design is the end product of our profession's endeavor, and the profession cannot afford to become unrealistic or unattentive to this important component.

Now, I think we are ready to describe the "approach" to good design. Design will be affected by many disciplines and affected by

critical analyses of many persons prior to its completion as a building, but its origin is not initially a collective enterprise. Design must spring from a single heart, and it must be given form by a single mind.

"Approach" is a continuing action from first thoughts to completed structure. However, it seems to me, that it has two phases. The first phase is in the heart and mind of a single person. Here occurs the original conception. Here the pressures are philosophical. Here is where major discipline guides the moving finger. Here is where analysis is searching and wisdom is critical. Here is where the degree of devotion to honesty and sincerity becomes eventually evident in the finished product.

The second phase occurs after original conception. It includes all of the philosophical pressures, but in its more expansive quality it embraces the period of development—both on paper and in construction. Here endeavor involves collaboration with other allied creative design professions. Here endeavor involves coordination of the cardinal components comprising good design. Here endeavor involves "selling" the owner your concept of good design. It is necessarily in

this phase where the great compromises occur.

First, let's examine the philosophical pressures. In 1950, George Bain Cummings said, when speaking of the discipline of architecture: "It demands all of a man's mind to comprehend and assimilate; all of a man's skill and ability to practice; all of a man's spirit, honorably to account for its stewardship; it demands integrity, industry, intelligence, imagination, initiative; it demands courage, perseverance, sacrifice and constant striving."

It seems to me that this significant statement adequately sets the stage for the current phase of our discussion. There are an infinite number of qualities which must be innate in the person who approaches good design. The approach must be vigorously disciplined, it must have sincerity of purpose and honesty of conviction. These qualities must be preeminent. But enthusiasm must be also present, because enthusiasm generates the power required for maximum expression. Confidence in yourself is essential.

Now, we hear a lot these days about freedom, and without being trite I should like to advise that, in my opinion, freedom is a very

practical quality of an approach to good design.

Oh, yes, you say, "But we are not entirely free; after all, the owner tells us he must have x square feet for half the required dollars, and because his relative owns controlling interest in the A-B-C Company, its products must be used throughout the job." But that is not the freedom about which I am talking! I refer to the freedom of creation, the freedom of invention, and the freedom of exploration, as separate from subservience to clichés; and I may mention that today we still appear to get down on our collective knees and salaam to clichés much as we did decades ago when Greek temples were elongated to eighteen stories to provide early citadels of business. I venture to say you will agree with my observation that when our distinguished colleague's firm, Skidmore, Owings

& Merrill, have published one of their fine contributions to design, it is unfortunately only a matter of time before its essential characteristics may be observed across the land in the most unexpected places.

Where is our discipline? Where is our honesty? Where is our sincerity? For the sake of our profession, we cannot allow these phenomena to lurk in the shadow of every good design.

What if we forfeit our freedom of approach? Won't our architecture become as decadent as those examples of it to which we now point the finger of scorn? It seems to me that squarely on our shoulders is placed the responsibility of opportunity. The opportunity is to express freedom. We protect tomorrow by what we do today. The freedom to continually create, invent and explore is the opportunity which is ours. Do we fully recognize that responsibility?



Honors

TALBOT HAMLIN, FAIA, has received the Alice Davis Hitchcock Medallion of the Society of Architectural Historians for his book "Benjamin Henry Latrobe." This

is the annual award given by the Society of Architectural Historians "for the outstanding contribution to architectural history by an American architectural historian or

on an American subject published in the Americas."

LEOPOLD ARNAUD, FAIA, Dean of Columbia University's School of Architecture, will receive the *Cavalière Ufficiale del Ordine al Merito della Repubblica*, one of Italy's highest decorations, in recognition of his work furthering better understanding between America and Italy and his efforts on behalf of Italian culture in the United States.

WALTER GROPIUS, FAIA, has received from Her Majesty Queen Elizabeth the Royal Gold Medal for 1956 of the Royal Institute of British Architects. The award is always made on the recommendation of the R.I.B.A. Council.

WILLIAM K. JACKSON, of the Florida North Chapter, has been elected to the Board of Governors of the Jacksonville Chamber of Commerce—the first architect to be thus honored.

JULIAN CLARENCE LEVI, FAIA, has been singularly honored by the *Compagnie des Architectes en Chef des Monuments Historiques*. A medal has for some years been

awarded to those French architects who had consecrated their knowledge and their love of fine craftsmanship to the restoration of



their national monuments. The Compagnie voted an exception to the regulations governing this custom to award the medal to Mr. Levi, with particular reference to his activities in France in connection with the window given to Chartres.

ALFRED A. LAMA, architect and legislator of Brooklyn, N. Y., has been named as the recipient of the Sidney L. Strauss Memorial Award, in recognition of his past outstanding service for the benefit of the architectural profession.



Cost of Sculpture

THE NATIONAL SCULPTURE SOCIETY has just issued a series of graphic charts in which the Society shows the approximate sculptors' fees, plus the cost of execution of

work in stone or bronze. The charts were made possible by averaging the prices given by various sculptors, foundries and carvers. It will be understood, however, that the prices necessarily vary widely, according to the individual

sculptor's ability, reputation and experience. Copies of the charts may be obtained by architects without charge by requesting them from the National Sculpture Society, 1083 Fifth Avenue, New York 28, N. Y.

George Young, Jr., FAIA

August 24, 1878—January 14, 1956

GEORGE YOUNG, beloved teacher of forty classes of Cornell students, now belongs to the ages. He was born to teach, and in yielding his life at last he has taught us the triumph of the gallant, impregnable spirit over the inevitable decline of the body. We who were his students have felt the stirring as his soul has taken wing. We hear him again challengingly greeting us as in our schooldays, "What do you know?" He continues to freshen our imagination, to straighten our thinking, to build our confidence, to fire our ambition. So long as we live we shall remember the quiet, friendly, shrewd ways in which he helped us. Perhaps it was by bucking us up at the right moment, perhaps it was by turning discouragement into courage with the right word, perhaps it was by simply listening—ask any of George Young's boys and he will

reveal the particular circumstance of his own debt to the beloved teacher. There are many of us, and so long as we continue to remember and to hand down the report of him, his immortality is assured.

Perhaps he was not an extra-



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ordinary man in the measure of his own doings. He received the Cornell degree in Architecture in 1900 and had been out of college only nine years when he was called back to his alma mater to commence the teaching career that endured until his retirement as Emeritus Professor in 1946. During that period he had for ten years served as Dean of the College of Architecture. His chair was the Theory of Construction, and with the help of Hubert Baxter he wrote textbooks for his courses that continue in wide use. He served afield as President of the Association of Collegiate Schools of Architecture in 1939-1940, and on committees of that organization, of the Institute which he joined in 1916, and of his Chapter, without stint. Perhaps his greatest professional con-

tribution—after his own teaching—was in producing with Goldwin Goldsmith, FAIA, in 1938, the "Study of Architectural Schools"—the first ever to be made—the result of which was the tri-partite agreement by which the National Architectural Accrediting Board was created.

But to us who were his students he was indeed an extraordinary man in the measure of our debt to him. As the true educator he brought out the best in us and launched us on our fearless way to follow the gleam of true professionalism, with a sense of uncompromising responsibility for rendering the highest possible service to our day and generation. The profession has lost an illustrious member but his spirit lives on.

GEORGE BAIN CUMMINGS, FAIA

Major Architectural Awards in 1955

The A.I.A. Convention Awards:

The Gold Medal of Honor, to
WILLIAM MARINUS DUDOK,
Hilversum, Holland.

The Fine Arts Medal, to IVAN
MESTROVIC, sculptor, Syracuse,
N. Y.

The Craftsmanship Medal, to

JOHN HOWARD BENSON, calligrapher, Newport, R. I.

The Edward C. Kemper Award,
to TURPIN CHAMBERS BANNISTER,
FAIA, Urbana, Ill.

The A.I.A. Honor Awards:

RALPH RAPSON AND JOHN VAN

- DER MEULEN for American Embassy, Stockholm, Sweden.
- EERO SAARINEN AND ASSOCIATES for Central Restaurant Building, General Motors Technical Center, Warren, Mich.
- EERO SAARINEN AND ASSOCIATES for Women's Dormitories and Dining Hall, Drake University, Des Moines, Iowa.
- ERNEST J. KUMP for North Hillsborough (California) Elementary School.
- PACE ASSOCIATES for General Telephone Company of the Southwest, San Angelo, Texas.
- Architectural League Medals:*
- Gold Medal in Architecture, to SKIDMORE, OWINGS & MERRILL, for Fifth Avenue Branch of Manufacturers Trust Company, New York, N. Y.
- Gold Medal in Design and Craftsmanship, to HARRY BERTOIA for sculptured metal screen in Manufacturers Trust Company building; Silver Medal, to ROBERT L. SOWERS for chancel window for St. George's Church, Durham, N. H.
- Gold Medal in Engineering, to E. H. PRAEGER of Madigan-Hyland for Pier 57, New York, N. Y.
- Gold Medal in Sculpture, to ERNEST MORENON for Stations of the Cross in the Church of the Blessed Sacrament, Holyoke, Mass.; Silver Medals, to JOSEPH KISELEWSKI for sculpture for entrance to Loyola Seminary, Shrub Oak, N. Y., and to WALKER HANCOCK for sculpture for new Pennsylvania Railroad Station, Philadelphia, Pa.
- Silver Medal in Mural Decoration, to PEPPINO MANGRAVITE for colored cartoon for mosaic for St. Anthony Shrine facade, Boston, Mass.
- Progressive Architecture Design Awards:*
- First Design Award, to PAUL RUDOLPH for house in Siesta Key, Fla.
- For Residential Design: Housing Developments, to HARRY WEESE for North Clark-LaSalle Street Redevelopment Project, Chicago, Ill.
- For Health, to CURTIS & DAVIS for Parish Hospital, Tallulah, La.
- For Public Buildings, to GILBOY, BELLANTE & CLAUSS for Home for the Indigent, Philadelphia, Pa.
- For Recreation, to JOHN VAN DER MEULEN for Community Swimming Pool, McHenry, Ill.
- Special Award for City Planning, to RICHARD J. NEUTRA &

ROBERT E. ALEXANDER for redevelopment of a Downtown Area, Sacramento, Calif.

Awards of other organizations:

Arnold W. Brunner Memorial Prize in Architecture by National Institute of Arts and Letters, to GORDON BUNSHAFT, New York, N. Y.

Arnold W. Brunner Scholarship by New York Chapter, AIA, to RALPH E. MYERS, Kansas City, Mo.

Michael Friedsam Medal in Industrial Art by The Architectural League of New York, to The Honorable J. W. FULBRIGHT, United States Senator from Arkansas.

William Kinne Fellows Memorial Traveling Fellowships, to THOMAS K. NISBET, Watertown, N. Y.; GEORGE N. VAN GELDERN, New York, N. Y.; EDWARD G. SCHILDBACH, Great Neck, N. Y.; PHILIP G. MCINTOSH, Bronx, N. Y.; SYLVAN LEHMAN JOSEPH, New York, N. Y.; BERNARD KOHN, New York, N. Y.; CHARLES P. WINTER, Tappan, N. Y.; LAWRENCE S. BRAVERMAN, Brooklyn, N. Y.; WARKENTIN SCHROETER, Oakland, Calif.; GEORGE H. F. OBERLANDER, New York, N. Y.

Michigan Society of Architects Gold Medal, to CLAIR W. DITCHY, FAIA.

National Association of Home Builders Awards in the Development Field, to LEONARD G. FEINEN for "Haworth Manor," Teaneck, N. J.; PAUL MURPHY AND MACK HULLUM for "Ranch Acres," Tulsa, Okla.; and A. Q. JONES AND F. E. EMMONS for "Greenmeadow," Palo Alto, Calif.

New York Chapter Medal of Honor, to EDWARD D. STONE.

New York City's Fifth Avenue Association Award, to SKIDMORE, OWINGS & MERRILL for Lever House, New York, N. Y.

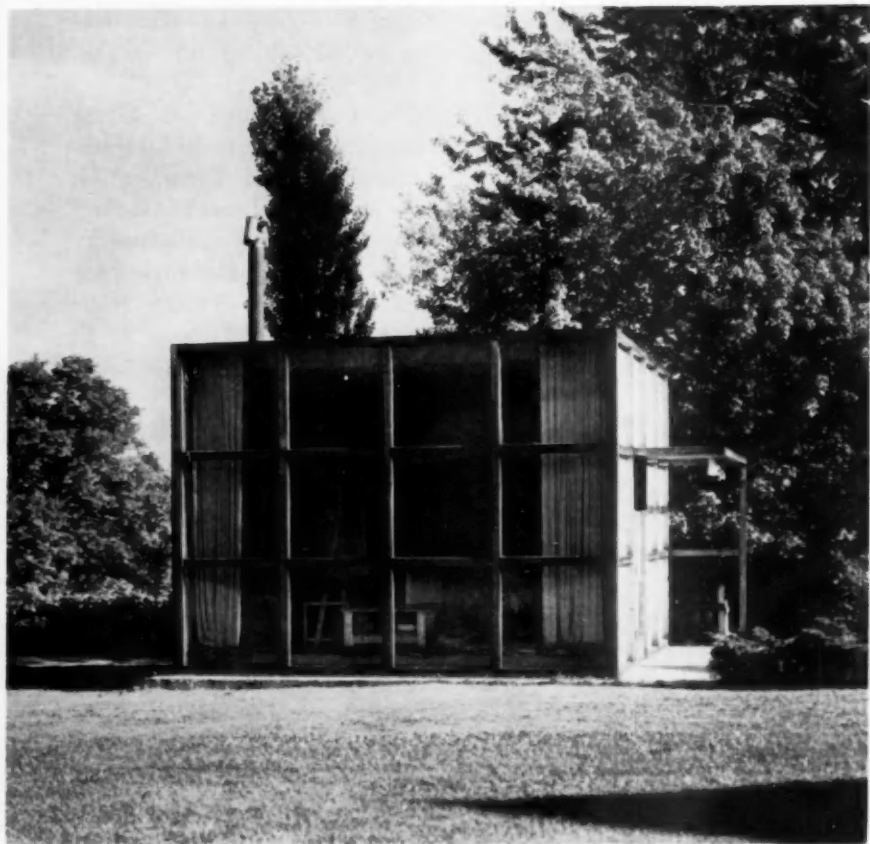
Philadelphia Art Alliance Medal of Achievement, to ROY F. LARSON, FAIA.

Francis J. Plym Fellowship in Architecture, to JIM K. MAEDA, Chicago.

Francis J. Plym Fellowship in Architectural Engineering, to DONALD E. THOMPSON, Tiskilwa, Ill.

Producers' Council Award of Recognition to THEODORE I. COE, FAIA, Washington, D. C.

St. Louis Metropolitan Planning Fellowship, to KLAUS KATTENTIDT, Washington University, St. Louis, Mo.



STUDIO FOR MRS. ASA WALLACE—Built 1942

ST. LOUIS COUNTY, MO.

HARRIS ARMSTRONG, ARCHITECT

Favorite Features of
recently elected Fellows:
Harris Armstrong, FAIA

Archy Types Again

By Ernest N. Wright

ASSISTANT PROFESSOR OF ARCHITECTURE, RENSSELAER POLYTECHNIC INSTITUTE

Those who remember affectionately the cockroach Archy, a character of the late Don Marquis, will know that Archy dove head-first upon one key after another to compose, with great pain and difficulty, his literary output. All Marquis had to do was to leave a blank sheet of paper on the platen when leaving at night. It is understandable that Archy could not depress type key and shift key simultaneously and therefore typed in lower case, but why no punctuation (Archy's eyesight may not have been up to that), and why irregular length of lines, and how the platen was turned, are not yet clear. Archy himself heard of these doubts and wrote: "dear boss i am disappointed in some of your friends they are asking how does archy work the shift so as to get a new line or how does archy do this or do that they are always interested in the technical details when the main question is whether the stuff is literature or not"

dear boss i dropped into a hot stew the other night
to get something warm inside me
and a hot bath and a bite to eat
when who should i run into but old moe the termite
eating his way out of a peg from a lobsters claw
moe was mad
demons fishhooks and metal fenceposts swore moe bitterly
the world is going to hell in a stainless steel beer keg
and the whole trouble is these accursed architects
they build for the ages
when we termites who have had the inside story
on architecture for generations know very well that
architecture
must satisfy the daily needs
lally columns and reinforced concrete exclamation point
curses on them
curses and creosoted curses
curses yet again on their cant and pretensions
their miserable cubes on concrete stilts
their foundation flashings
their cold intellectualisms in the face of a world

starving for the richness of wood
starvation architecture i call it
oh i know a mies van der rohe rectangle looks elegant on paper
but can you eat it question mark
timber archy
timbers what made this country great
timbers our architectural heritage
our glory
timbers life archy
food for the soul and
well
he sighed
food period
take your skeleton steel frame
skeleton indeed hah
he spat a brown stream of sawdust
skeletons of my poor dead relatives
poisoned from eating masonite form lining
these skeleton frames are dead
from the moment the scaffolding is taken down
we termites understand the eternal of the mother art
its been nourishing my ancestors for ages archy
a living architecture is what we need
we termites are making common cause
with the dispossessed shipworms driven
from the harbors of the world by
sheet piling
well undermine these usurpers of a living tradition
well chew notches in their tee squares
well hurl an army of a thousand times a thousand
hungry insects at their heads
well eat the logarithms out of their slide rules
well ruin their flush birch doors
we termites will start a new tradition
a return to taste
well bore from within well create an architecture

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that appeals to the senses
well revive the closed crawl space
and the mudsill
integration with the sites our watchword
well sculpt space from the inside out
i come from a long line of demolition experts archy
why my ancestors removed redundant members from
the trusses that brunelleschi used to build
the duomo in florence
my great grand uncle had a taste for demolition work
he taught sir isaac newton
a thing or two about gravity the day sir newt
sat on a fence rail
my uncle had just digested the neutral axis out of
what an appetite
they had a feeling for it in those days archy
a hunger for architectural truth
they loved their work
they ate it up
openings are the soul of architecture
one of my ancestors proclaimed
it aint the solids its the voids
my great grand uncle used to say as he improved
the l over r ratio
of pharaoh ptollemys clerk of the works wooden leg
taste archy
taste is what they lack today taste
and tradition
an appetite for the great truths
why one of my ancestors used to chew it over
with sir francis bacon
he lived in a maple bungstarter on
sir franks desk frankie he once said
architecture should have firmness condiments
and delight thats pretty good said sir francis
hold on a minute till i write it down

for posterity
well boss they say that in things architectonic
less is more
the less crying about architecture i hear
the more i will like it

archy

Operation Retread

THE AIA PROGRAM OF ADVANCED TRAINING FOR ARCHITECTS

By Walter A. Taylor

THE PUBLIC RELATIONS DEPARTMENT reminds us repeatedly that good public relations for the profession depend ultimately upon good performance of every member.

It may be presumptuous to state at this time of unprecedented activity that we are not doing a good job. At least it can be said that we are not doing a good enough job, and certainly that not all architects are doing a good job. Your officers and national committeemen are concerned that we are perhaps coasting along on our general reputation and on prestige.

Why should the AIA concern itself with education—isn't that the business of the professional schools? The architectural educators remind us that the schools have never claimed to produce the complete architect; that they cannot in four

or five years teach all of today's practical answers; that their job is to provide a broad foundation, a general approach and proper attitude, plus some skills; that education is a lifelong process and that the four or five years of schooling are only 10% of the actual professional life.

There is ample authority and precedent for an extensive AIA program of post-graduate training in:

The objectives of the AIA . . . to promote the esthetic, scientific, and practical efficiency of the profession; to advance the science and art of planning and building . . . The Committee on Organization, reporting in 1953-54, recommends "continuing interest in and guidance of education at all levels including undergraduate, pre-professional training and practice . . ."

The report of the AIA Commission for the Survey of Education and Registration is concerned with the problem of the on-going education of the architect. Twenty-three of the forty-two recommendations relate to education, six of them outside of the formal collegiate period.

There is precedent and example in other professions. The medical profession offered in one year 1100 special courses on 49 subjects. Ten per cent subsidized, others ranged in tuition up to a thousand dollars. The medical man gets confidence-building public relations out of this.

The National Building and Loan League has conducted regularly summer institutes with important specialists from their own and related fields as lecturers.

The Engineers Council for Professional Development, Committee on Professional Training, has an active program, with courses on thirteen different subjects.

The lawyers have been specially active in this type of post-graduate training. In one year the Practising Law Institute offered 58 courses involving 345 lecturers. 20,000 lawyers have attended, most of them mature practitioners.

A great deal of post-college training has been carried on by

the architectural profession in the following forms:

a (Graduate work in a university for credit toward an advanced degree;

b ("Cram" courses for licensing candidates;

c (Candidate guidance (although unlicensed, candidates for registration can and should participate in a post-graduate program);

d (Seminars or informational lectures and demonstrations at conventions and at regular meetings of the regions and chapters.

In the parlance of the medical profession, post-graduate education is a program designed for mature and licensed practitioners who have completed their formal education, conducted in specially scheduled enrollment courses which are preferably, but not necessarily, operated in connection with a collegiate school of architecture. Depending upon convenience and density of architect population, such courses may be:

a (Short-term, intensive, continuous for from three or four to ten days, the participants gathering from a scattered region for continuous activity in the form of lectures, discussions, seminars, workshops, and design projects; or

b (Regular series of meetings once a week for a period of six to fifteen weeks, according to subject matter, conducted in the evening or on Saturdays at a convenient place in a metropolitan area.

The professional schools of architecture have offered a variety of special enrollment courses—twenty of the schools of architecture on twenty-five different subjects, e.g. School Buildings, City and Regional Planning, Contemporary Esthetics, Strength of Materials, Prestressed Concrete, Heating, Ventilating and Air Conditioning, Community Planning, Lighting and Illumination, Radiant Heating, Structural Theory and Design.

In some areas the Institute chapters have set up courses in collaboration with the local professional schools, e.g., Seattle and Chicago Chapters.



There are many valuable top-level resources within our own organization, notably the national committees on School Buildings, Hospitals and Health, Education, Home Building Industry, Community Design (formerly Urban Design and Housing), Human Safety. There are also joint committees of AIA with other organi-

zations: Associated General Contractors, Producers' Council, American Society of Civil Engineers, National Society of Professional Engineers, Construction Specifications Institute.

The principal papers from the national Convention seminars have been abstracted in the *Bulletin*, all susceptible of much more thorough treatment.

A procedure popular during the past two years is the holding of meetings of national committees at regional conventions, the personnel of the national committee and the regional committee with local non-architect specialists providing the principal speakers.

Your officers and the Executive Director and other members of the staff are in positions where many people complain to us about the shortcomings of the profession, some of them unjustified and others due to misunderstandings. However, after discounting some of these without a desire to be regarded as calamity howlers, we believe that there are several kinds of handwriting on the wall.

We believe that the appearance of good times may be deceptive. We know that there are more architects than ever before, that architects are busy in all areas of the

country, but we question whether these increases are proportionate to the growth of the national population and the national economy. The 1950-54 Survey indicated that the architectural profession is not growing in pace with the gross national product. We may be gaining numerically and losing percentage-wise.

We are concerned about the encroachment of others in the field which we regard as our province; the engineers, the package dealers, the industrial designers, the interior decorators, and even the nuclear physicists are becoming experts in the design of laboratories. Are we going to let this one slip through our fingers?

We cannot eliminate this competition or encroachment by passing resolutions or even in many cases by legal devices. The public will be the judge in the long run. If they do satisfactory jobs they will continue in business doing what we think we should be doing, or if they fail, which many of them will, or if we do better, we will hold our clientele.

Some architects may say that we cannot be specialists in everything, that we can hire engineers, that we can let the manufacturers' representatives show us how, that we

can pick up these new things as we need them. Alert and progressive architects have always done this and we shall all have to continue to do so on occasion, but we should consider whether this is the most efficient way and whether we can have in hand the significant new information in time for effective use in client contacts and programming and in meeting non-professional competition.



Others may claim that, after all, our unique contribution is beauty, esthetics, that our emphasis is on the human aspects of the problem, that we are humanists among the technologists. How much do we actually know about human reactions to space, color, light, humidity? Are we not being led around by the nose by the gadgeteers? We are accused of being simply those who pick things out of catalogs and put them together. If we were as expert as we claim to be about the human beneficence of our created environment, we would be telling the engineers and manufacturers what to develop and manufacture and offer for sale.

Every architect should ask himself: "Am I doing things in an outmoded routine way without

realizing that I may be out-of-date? Am I allowing the specialists, the non-architect consultant to catch me up in the presence of my clients and destroy their confidence in me, or am I able to catch up the specialist and converse intelligently about the newer developments in his field?"

For example, one of our prominent members served for a time on the Committee on Nuclear Facilities and became conversant with the rapid evolution in the design of laboratories. As architect for a state medical college and teaching hospital he found that the clients had nothing in their program regarding the handling of radioactive materials in their laboratories. When he pointed this out they recognized that it was a serious omission which has since been provided for.



Unless we know enough to command the respect of technical specialists, and unless we can think along with them or perhaps ahead of them, we may lose the opportunities to render our professional services and make our most unique contributions. We all need to be constantly on the alert in order that we may live up to our reputation

and to our claims of being master builders, creative coordinators, the quarterback of the building team. Unless we understand some of the new plays, we are in danger of losing our job as quarterback.

The evolution in all the technological resources which we are expert in coordinating is so rapid that, like Alice in Wonderland, we have to run to stay where we are.



The Institute through its Department of Education and Research will not attempt to dictate the content and organization of the program. The Chapter Program Chairman in each chapter has received a very comprehensive outline and guide to the resources of all kinds of national, technical, professional and governmental agencies, and lists of films and speakers. The Department staff is available to advise with any Program or Education Committee of chapter, region or school. The staff will continue to receive reports on post-graduate courses and will be in a position to share the nationwide experience in setting forward what should be a continuing nationwide effort to "perfect the members in the art and science of building."

They Say:

John Russell, FRAIC

(From an article in Queen's Quarterly, Summer, 1955. Mr. Russell is Director of School of Architecture, University of Manitoba, Canada)

The architect aims to design a building which will exhibit maximum human significance in both use and expression, and this creative form must be *used and experienced by people* in order to have the creative art process completed, understood and appreciated. In other words, architecture should be designed both to be lived in and to be looked at; it is both functional and esthetic in nature, fulfilling the requirements of *firmness and commodity*, and providing the element *delight*.

H. S. Goodhart-Rendel, PPRIBA

(At a meeting of the Architectural Association in London, November 30, 1955, speaking of "Architectural Memories")

In 1905 European architecture was still extremely national and American architecture had recently become extremely French. Nobody would then have thought it possible that in fifty years' time a changed attitude toward the art, together sometimes with sedulous mutual imitation, would make it not very easy to distinguish everyday architecture of one European nation from that of another. If anyone

had foretold this, I feel sure that the young architects, myself then included, would have rejoiced in such a prospect of international teamwork, but we might not have been greatly pleased had we known that we were to arrive at it by rather imperfectly assimilating each other's peculiarities.

Edward Melville Bridge

(From a debate in The Charette for January, 1956, "The Modern Church—Or Traditional?")

Having stripped architecture of those traditional forms which, by long association, convey a meaning, stimulate an emotion, create a mood, it resorts to strange shapes, odd forms without beauty, flat surfaces without the enrichment of art, and ingenious devices, sometimes admired for their novelty, but constituting, in total, an environment which defeats its high, changeless purpose by distracting and deflecting the searching spirit.

Pietro Belluschi

(From a debate in The Charette for January, 1956, "The Modern Church—Or Traditional?")

Perhaps our age is not one of great spiritual awareness. But it is easy to prove by any standard that imitative forms have no power to move, and that only the joyous excitement of new ideas, surging

from a deeply felt experience and expressed with poetic clarity in structural honesty, can succeed in giving emotional nourishment.

Henry R. Luce

(From "*The Place of Art in American Life*" from January, 1956, Architectural Forum)

In years to come, there will be an American poet, another Benét, who will write not only of the love of the American land and not only of the making of a nation—that

future poet will write of a people who love Beauty and surround themselves with it and live in it. Today we are making some of the building blocks for that poem. So, at least, we hope; so we believe. May each of us feel that he has contributed a line, a phrase, a thought, a desire to the great American epic of the future. I salute the architects and artists as the collaborators with the poets of the future, as the makers of a new America.

Books & Bulletins

The Institute Library asks us to call attention to the fact that Institute members have the privilege of borrowing books through the Library's mail service

ITALY BUILDS. By G. E. Kidder Smith. 264 pp. 8½" x 11". New York: 1955: Reinhold Publishing Corp. \$10

Since the appearance of "Brazil Builds" written by Kidder Smith with Philip L. Goodwin, the former has produced in "Switzerland Builds," "Sweden Builds" and now "Italy Builds," the keenest observation of contemporary architecture in other lands. Mr. Kidder Smith seems to be unusually stimulated by the work that is being done in Italy and his comment and superb photographs are the result.

THE SHINGLE STYLE. By Vincent J. Scully, Jr. 202 pp. text; 56 pp. illustrations. 7½" x 10½". New Haven, Conn.: 1955: Yale University Press. \$6.50

Professor Scully of Yale has taken the very brief period of 1872-1889 to analyze for derivations and trends. From the mostly unlamented work of the period it is difficult to foresee what would happen in such a short time thereafter.

ARCHITECTURE, AMBITION AND AMERICANS. By Wayne Andrews. 350 pp. 5¼" x 9¼". New York: 1955: Harper & Brothers. \$7.50

Mr. Andrews, by word and lens, shows us how important American buildings came to be built, for whom and by whom. It is a real service to bring between covers this anecdotal material which was in great danger of being lost.

A BOOK OF PICTORIAL PERSPECTIVE. By Gwen White. 76 pp. 10¼" x 8". New York: 1955: William Morrow & Company. \$3

The author has hit upon the ingenious device of printing color reproductions of perspective drawings on one side of a sheet, backed up by a diagram showing the perspective analysis.

GOVERNOR TRYON AND HIS PALACE. By Alonzo Thomas Dill. 320 pp. text; 16 pp. illustrations. 6" x 9". Chapel Hill, N. C.: 1955: The University of North Carolina Press. \$5

Governor Tryon, it will be remembered, was originally Lt. Col. William Tryon who came to North Carolina in 1764 to assume the duties of Royal Governor. The book is an account of an elegant Englishman's attempts to retain the Crown's interests in a turbulent colony.

AMERICAN SOCIETY OF APPRAISERS APPRAISAL AND VALUATION MANUAL. Edited by Myron L. Matthews. 448 pp. 5¾" x 9". New York: 1955: American Society of Appraisers, 100 West 42nd St., New York 38, N. Y. \$15

The first of an annual compilation of articles from experts in various branches of appraisal. An effort of a society which has its own code of ethics and its goals of achievement.

URBAN DEVELOPMENT GUIDE-BOOK. 112 pp. 6" x 9". Washington: 1955: Chamber of Commerce of the United States. \$1 each; 50¢ ea. for three or more.

A special advisory committee to the Construction and Civic Development Department Committee of the Chamber of Commerce of the United States is credited with the present pamphlet, aimed primarily at the public understanding. The AIA member of this committee was Edwin B. Morris, Jr.

HOW TO MAKE BUILT-IN FURNITURE. By Mario Dal Fabbro. 227 pp. 7" x 9¾". New York: 1955: Dodge Books. \$6.95

The author's "How to Build Modern Furniture" and his num-

erous contributions to magazines, under the general heading of do-it-yourself, has brought about the present volume. Mr. Dal Fabbro is particularly skillful in knowing what to show in drawings and what can be omitted. The book might as well be called "Built-in Furniture: Do It Yourself."

LEGAL CASES FOR CONTRACTORS,
ARCHITECTS AND ENGINEERS.

By I. Vernon Werbin. 498 pp.
5 1/8" x 8". New York: 1955:
McGraw-Hill Book Co., Inc. \$6

The author is a member of the New York bar and a licensed professional engineer as well. As in his previous books the author discusses legal problems that commonly arise out of construction contracts.

ARCHITECTURAL ENGINEERING.

By the editors of *Architectural Record*. 518 pp. 8 1/2" x 11 1/2".
New York: 1955: Dodge Books.
\$11.50

By no means a handbook, but a well documented presentation of what the architect should really know about thin shells, space frames, prestressed concrete, tilt-up walls, panel heating and the like, without undertaking the whole technical course which the engineer

must encompass. The chapters are collated from pages from the *Architectural Record* and thus made more readily available.

THE ISCC-NBS METHOD OF
DESIGNATING COLORS AND A
DICTIONARY OF COLOR NAMES.

National Bureau of Standards
Circular 553. 164 pp. 7 1/2" x
10 1/4". Washington: 1955: Su-
perintendent of Documents,
U.S. Government Printing Of-
fice. \$2

Although you may not believe that colors called chicadee gray or thistleuft have their synonyms in technical descriptions, this work finds not only that these flowery terms can be located in the Munsell system, but also that the terms have an economic value. The Inter-Society Color Council consists of delegates from 20 national societies of which the AIA is one.

ENGLISH COUNTRY HOUSES, VOL.

I., EARLY GEORGIAN. By Chris-
topher Hussey. 256 pp. 9" x
12 1/8". London: 1955: Country
Life Limited. Published in the
U.S.A. by Essential Books, Inc.,
Fairlawn, N. J. \$20.20

Every architect knows the late
H. Avray Tipping's "English
Homes" published more than a

quarter of a century ago. Mr. Hussey takes up where Tipping left off, naturally bringing to light some of the smaller houses, all of which are still inhabited. The op-

portunity of visiting, so to speak, these examples of gracious living is not likely to be with us long, considering the dwellings and apartment houses of today.

Gifts to the AIA Library

June 1, 1955—January 31, 1956

- | | |
|--|---|
| American Iron and Steel Institute: | "A planning guide for establishing medical practice units" |
| Its "Curtain Walls of Stainless Steel" and "Index to Yearbooks, 1/10-1953" | Thomas Pym Cope, AIA: |
| Architekten und Ingenieur Verein zu Berlin: | Nine volumes |
| Its "100 Jahre Schinkel—Weitberwerb" | Joseph H. Ehlers: |
| Mrs. Truxtun Beale: | Fifty-two volumes of periodicals |
| Photos of Latrobe drawings for Decatur House; Arthur Brown drawings for her house in San Rafael, Calif.; Fatio drawings for proposed house | Federal Housing Library: |
| James B. Beardsley, AIA: | Four volumes |
| Eleven volumes | Blanche E. Fickle: |
| Glenn H. Beyer: | "Hotel Management and Related Subjects, 1954" |
| "Marketing Handbook for the Prefabricated Housing Industry" | E. J. Gambaro, FAIA: |
| Prof. N. E. Chotas: | Twenty-five volumes and photos |
| His thesis "Aesthetics and Architecture" | Dr. H. Gollob: |
| Theodore I. Coe, FAIA: | His "Das moderne Zentral-bühnenhaus und die antiken Spielarenen" |
| One volume | Grand Rapids Public Library: |
| Mrs. Lewis F. Colbert: | Its "List of books on furniture" and supplement |
| Ten volumes from library of her father, Appleton P. Clark, AIA | Frederick Gutheim: |
| Colegio Oficial de Arquitectos de Cataluna y Baleares: | Volume on Auguste Perret |
| Its "Catalogo de la Biblioteca" | Forest L. Hanowell: |
| Commission of Fine Arts, through Lin-ton R. Wilson: | Volume of Palladio's drawings |
| Four copies of its Reports, completing file | The Helen and Thomas Hastings Fund: |
| George W. Cooley: | Stuart Barnette's report on "Preservation of Our Cultural Heritage" |
| | Clarence E. Howard: |
| | Two nineteenth-century publications |
| | Wallis E. Howe, FAIA: |
| | His drawing "Old Time Bristol, R. I." |
| | Mrs. William B. Ittner: |
| | Her "Footprints," about her husband |
| | Otto Frederick Langmann, AIA: |
| | Two volumes |

- William Lescaze, FAIA:
"ETH 1855-1955 GEP"
- Emil Lorch, FAIA:
Scully's "Shingle Style"
- Donald M. MacKay:
Thesis by G. A. Bock on married student housing
- Thomas W. Mackesey:
His "Houses are for People"
- Peale Museum:
"Blueprint for Tomorrow"
- Horace W. Peaslee, FAIA:
322 magazines, 25 books and pamphlets
- Progressive Architecture*:
Bound volume
- Edmund R. Purves, FAIA:
Fifteen volumes
- Rhode Island Chapter, AIA:
through J. H. Cady, FAIA:
Old AIA publications
- Nils Roth:
Three pamphlets
- Royal Institute of British Architects, Library:
Nineteen books and pamphlets, eight volumes of periodicals
- Aloysius Schuzzler, AIA:
25 Yearbooks N. Y. Society of Architects and magazines
- Harold R. Sleeper, FAIA:
Twenty-six volumes
- Sociedad General de Arquitectos:
"Las jornadas de Arquitectos"
- John Howard Stevens, AIA:
Bookplates of his father
- Cyril T. Tucker, AIA:
"The Cobblestone House Entrance"
- University of Virginia Library:
Its "Thomas Jefferson and Architecture"
- Universidad de Buenos Aires
Facultad de Arquitectura y Urbanismo
Three volumes
- Leo J. Weissenborn, AIA:
His "Backlog of Happenstances"
- Benjamin Whinston, AIA:
About 150 periodicals
- Frank Lloyd Wright, through Mr. Eugene Masselink
Seven issues of "Square Paper"
- Mrs. Matthew A. Wylie:
Two volumes from her husband's library



Architects Read and Write

Letters from readers—discussion, argumentative, corrective, even vituperative



NOTES FROM THE VIRGIN ISLANDS

BY CAMERON CLARK, FAIA, St. Thomas, V.I.

I HAVE JUST COME BACK from looking up a Mr. Coddington, a colored man from St. Kitts who has been working over on the Rockefeller Project on St. John's. I found him in a little slum dwelling made of frame construction that well might have been designed

by Charles Platt it is so beautifully proportioned. On a little coffee table that he had made was an interesting picture—two of your magazines which his wife salvaged while she was working for us. It was top reading with him.

It occurred to me that you would

MARCH, 1956

not be aware of how widespread your public was, so I hasten to inform you on this bright Sunday morning.

I hope prosperous America doesn't hit this Island too hard. Of course it is terribly traditional and beautifully harmonious. I am on the Planning Board and one of our hopes is to awaken the people to what they have all around them — a potential Williamsburg achieved by voluntary project bootstraps. I don't suppose a modernist would think this an Architects' Heaven but it has what America

needs, buildings that blend into each other to make an attractive community. Our cities other than Washington are getting uglier every day. I was pleased to be in New York last spring when they had a meeting of the various societies to see what could be done about getting more cooperation among the architects. With all our education, all our magazines, our cities are deteriorating into a great big mess all over the country and our architects fiddle while US America burns.

Oh, it is too beautiful a day to be worried.

News from the Educational Field

UNIVERSITY OF NORTH CAROLINA announces that assistantships and scholarships are available for the 1956-57 academic year in city and regional planning. Applications should be submitted by April 1. For further information write to Department of City and Regional Planning, University of North Carolina, Chapel Hill, N.C.

HARVARD UNIVERSITY Graduate School of Design announces the availability of new scholarship assistance for 1956-57, through the Alfred Bettman Foundation. One or more scholarships are offered (totalling \$1200) during this ac-

ademic year for graduate studies in city or regional planning to a student or students in the Department of City Planning and Landscape Architecture. Recommendations for the award will be made to the Foundation by the Department on the basis of admissions approved prior to April 1, 1956.



State Opera House Competition for Sydney, Australia

THE GOVERNMENT OF NEW SOUTH WALES announces the de-

tails of an international competition for the design of a State Opera House to be built in Sydney on the shores of that city's magnificent harbor.

The AIA Committee on Competitions has approved it. Unfortunately the information comes to us too late for an extensive report of the competition, for which prospective competitors are required to register before March 15 with the Opera House Committee, c/o Department of Local Government, Bridge and Phillip Sts., Sydney, N.S.W. The prizes are \$11,200, \$4,480 and \$2,240. The judges are to be two Australian architects, with Dr. Leslie Martin of England and Eero Saarinen of U.S.A.

Buddha Memorial Competition

LALIT KALA AKADAMI, acting on behalf of the Government of India, announces a competition for a national monument. Breathing the spirit of modern India and befitting the dignity and nobility of Buddha, it should be simple, austere, noble and impressive.

The AIA Committee on Architectural Competitions has approved the competition. However, the announcement reaches us too late for an extensive notice.

The prizes are \$3,150, \$1,050 and \$420, with the winner possibly

appointed to execute the work. The judges are Shri D. P. Roy Chowdhury, Chairman, Lalit Kala Akadami; Shri S. K. Joglekar, Chief Architect and Town Planner, Government of India; and Shri N. B. Shroff, Architect, Railway Board. Closing date is April 4, at the Embassy of India, Washington, D. C.

Full details of the program may be had from Professor M. S. Sundaram, Cultural Counsellor, Embassy of India, 2107 Massachusetts Avenue, N. W., Washington 8, D. C.

Aluminum Curtain Wall Competition

A COMPETITION open to architects, draftsmen and students of architecture who are residents of continental United States and Canada. The object is to stimulate original thinking in the design and construction of aluminum curtain walls. Jury: Max Abramovitz, FAIA, Kenneth Franzheim, FAIA, and Sigurd Edor Naess, AIA. The prizes: \$10,000, \$5,000, \$2,500 and 15 honorable mentions of \$500 each. Closing date March 26, 1956. Programs available from the Professional Advisor, Paul Schell, AIA, c/o The National Association of Architectural Metal Manufacturers, 228 N. La Salle Street, Chicago 1, Ill.



Necrology

According to notices received at The Octagon
between October 7, 1955 and February 10, 1956

- ABEL, LESTER A.
Chicago, Ill.
- ALLISON, JAMES E., FAIA
Santa Barbara, Cal.
- BAKER, ARCH C.
College Station, Texas
- BINCKLEY, FRANK WILLIS
New York, N. Y.
- BRAIK, DOUGLAS GORDON
Lansdowne, Pa.
- BUFFLER, JOSEPH ROBERT
Austin, Texas
- BURGEE, JOSEPH ZENO
Chicago, Ill.
- BURTON, ALLAN
Baltimore, Md.
- CARROLL, JOHN
Myrtle Beach, S. C.
- COOK, HORACE G.
St. Petersburg, Fla.
- CRIMI, ERNEST
So. Pasadena, Cal.
- CRUTCHFIELD, WILLIAM
Chattanooga, Tenn.
- EPPENSTEIN, JAMES F.
Chicago, Ill.
- FELDHAUSEN, GORDON JOSEPH, SR.
Green Bay, Wisc.
- GIDUZ, HERBERT M. L.
Jamaica Plain, Mass.
- GLABERSON, SAM J.
New York, N. Y.
- GREGORY, JULIUS
New Hope, Pa.
- HALSEY, MARION
Charleston, S. C.
- HAMILTON, JOHN L., FAIA
Winnetka, Ill.
- HANSEN, HARRY PETER
Mason City, Iowa
- HARRIS, HENRY GEORGE
New York, N. Y.
- HART, RUSSELL
Nashville, Tenn.
- HAWKINS, JAMES
New Albany, Ind.
- INGALL, MORTON H.
Dearborn, Mich.
- JONES, ERNEST WATSON
New Orleans, La.
- KENT, W. W.
New York, N. Y.
- KRINSKY, BEN
Shaker Heights, Ohio
- MOUGHTON, ELTON JAMES
Sanford, Fla.
- MULROONEY, THOMAS F.
Philadelphia, Pa.
- NEUMANN, WILLIAM
Jersey City, N. J.
- PARTRIDGE, WILLIAM, FAIA
Red Bank, N. J.
- PERRY, FRANK BRIDGHAM
Providence, R. I.
- PHILLIPS, WENDELL T.
Milford, Mass.
- PRATT, CLARENCE H.
Lawrence, Mass.
- PRESTON, HENRY BENTON
Utica, N. Y.
- SAMBUR, WILLIAM
Great Neck, N. Y.
- SCHWAB, HARVEY A., FAIA
Pittsburgh, Pa.
- SHAROVE, ALEXANDER
Pittsburgh, Pa.
- SMITH, DON WAYLAND
Sweetwater, Texas
- SUNDA, JOHN WILLIAM
Erie, Pa.
- TABOR, JOHN RODNEY
Houston, Texas
- TEPMAN, MORRIS L.
Jersey City, N. J.
- THOMAS, LOUIS ANTHONY
Los Angeles, Calif.

TIMLIN, IRVIN RAY
University City, Mo.
TROXEL, LYNN
Tiffin, Ohio
VAHLBERG, WALTER T.
Oklahoma City, Okla.
WERNER, HAROLD H.
Clearwater, Fla.

WALKER, HOBART A., FAIA
Baltimore, Md.
WRIGHT, D. WENTWORTH
Basking Ridge, N. J.
Honorary Fellow
LAZOS, CARLOS
Mexico City

Calendar

March 7-9: First session of the Tenth Annual Williamsburg Garden Symposium, Goodwin Building, Williamsburg, Va. A second session is scheduled for March 12 to 14.

April 12-14: South Atlantic District Regional Conference, Durham, N. C.

April 20-21: Meeting of Executive Committee of the Board, AIA, Hotel Biltmore, Los Angeles, Calif.

April 21-28: Historic Garden Week in Virginia, the headquarters of The Garden Club of Virginia being the Jefferson Hotel, Richmond 19, Va.

April 27-28: Regional Council Meeting (chapter presidents from the Middle Atlantic District, AIA) and seminars on chapter affairs and adult education. Dupont Hotel, Wilmington, Del.

May 12: Pre-Convention meeting of the Board of Directors, AIA, Hotel Biltmore, Los Angeles, Calif.

May 14-17: Design Engineering Show, Convention Hall, Philadelphia, Pa.

May 15-18: 88th Convention of AIA, Hotel Biltmore, Los Angeles, Calif.

May 21-22: Fifth Annual Meeting of the Building Research Institute, Sheraton-Brock Hotel, Niagara Falls, Ontario, Canada.

June 6-10: The 1956 Annual Assembly of the Royal Architectural Institute of Canada, Banff Springs Hotel, Banff, Alberta, Canada.

June 25-29: Annual meeting of The American Society for Engineering Education, Iowa State College, Ames, Iowa.

July 6-29: The 5th Annual National

Trust Summer School for the study of the historic houses of Great Britain. Representative for the U. S.: Frederick L. Rath, Jr., Director of the National Trust for Historic Preservation, 712 Jackson Place N.W., Washington 6, D. C.

July 14-August 25: Seventh Annual Design Workshop, Instituto Tecnológico de Monterrey, Mexico. Information and catalogs may be secured from Hugh L. McMath, AIA, School of Architecture, The University of Texas, Austin, Texas.

September 28-29: North Central States Regional Convention, the Wisconsin Architects' Association, AIA, being host chapter. Pfister Hotel, Milwaukee, Wis.

October 7-9: 7th Annual Conference of the Gulf States District, Chattanooga, Tenn.

October 10-13: California-Nevada-Hawaii District Regional Conference, and California Council, Yosemite, Calif.

October 18-20: Western Mountain District Regional Conference, Salt Lake City, Utah.

October 24-26: New York District Regional Conference, Lake Placid Club, Lake Placid, N. Y.

October 25-27: New York State Association Convention, Lake Placid Club, Lake Placid, N. Y.

October 31-November 2: Texas District Regional Conference, Corpus Christi, Texas.

November 14-16: Middle Atlantic District, AIA, Pennsylvania Society of Architects and Regional Council Meeting, Hershey, Pa.

The Editor's Asides

THERE ARE some surprising revelations in the status of registered architects as turned up by Dean Leopold Arnaud and Oscar N. Serbein, Jr. in a study sponsored by Columbia School of Architecture and *Architectural Forum*. A large part of the registered architects (78.8%) hold the certificate of only their own state. Heading one's own independent office were 39.8%; in partnerships or affiliated with larger offices were 44.7%. Four of the architectural schools had turned out 19.5% of the registrants: University of Illinois, 6.8%, U. of Penna. 5.4%, Columbia 3.7%, and U. of Mich. 3.6%; more than half had been graduated since 1930. Another fact revealed was that the registration lists of the states are not readily kept free of names of men who have died.

THE INSTITUTE'S ROSTER of Honorary Members, by its very nature, is particularly susceptible to depletion by death. Not until a man has reached advanced maturity is his name likely to appear on this roll of honor, and then, all too soon, his career is ended. But in the case of Carlos Lazo, who was largely responsible for Mexico

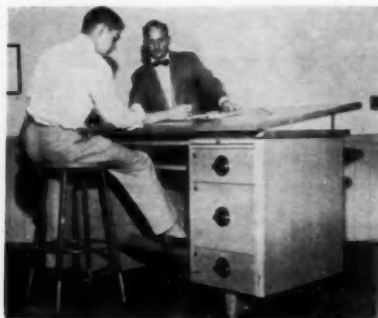
City's University group, his life in architecture was more like a blazing comet. At forty-one years of age, heading the Ministry of Communications, his plane carrying Lazo, one of his sons and five companions, fell into Lake Texcoco near Mexico City last November, and all were lost.

WE HAD BEEN under the impression that U.S.A. prices just about led the world, until we glanced over a memorandum telling the visitor to the Pan American Congress at Caracas, Venezuela, what he might expect in living costs down there: lunch or dinner, \$4.50 to \$7; American cigarettes, .60; Scotch and soda, .90 to 1.40; hotel double room (without meals), \$13.50 to \$16.50 daily. In the restaurants a 10% service charge is added to the bill, but it is customary to leave an additional tip. That cuts Caracas off our list of the places to which a superannuated architect might retire.

SPEAKING of VENEZUELA, her National Government has the right idea about picking up the tab for the expenses of international exhi-

bitions—footing the bill of \$300,000 for being host to the Caracas Pan American Congress (U. S. A. State Department officials please note).

JOHN L. R. GRAND, head of the University of Florida's Department of Architecture, thought that the drafting-table was a neglected stepchild, unimproved for a quarter century, so he designed one for



the school. In addition to the adjustable height and the desk drawers, the writing slide is reversible as a pencil holder.

WE HEAR A LOT of talk these days about urban renewal, and it is not all talk, either. In 1955, the first full year of operations under the Housing Act of 1954, a total of 340 Federally-assisted projects

were approved; located in 218 communities in 29 states, the D. C., Alaska, Hawaii and Puerto Rico. Our friend and Honorary Member James Follin has signed capital grants of almost \$554 million. In addition, 24 projects are being financed with state or local funds, needing no Federal assistance. Remembering that a community to qualify must have developed an HHFA-approved "workable program" for dealing with slums and blight on a city-wide basis, the nation's planners have obviously been busy.

ANYBODY got any new suggestions for real expensive building materials? In the Republic National Bank of Dallas, Texas, the architects have gold-leafed the horseshoe face of the mezzanine. Uranium would cost more, but would it make as much show?

THOSE WHO ARE SADDENED by Archy's report of his talk with Moe the termite (page 119), will wince at the news that added facilities have brought the available number of wood pressure-treatment plants to more than 200, scattered throughout the United States. Moe is evidently going to live dangerously from here out.



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1956

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Wm. A. Jahn

President

Wm. A. Jahn: im

MILCOR



Architect: Charles H. McCauley, Birmingham, Ala.

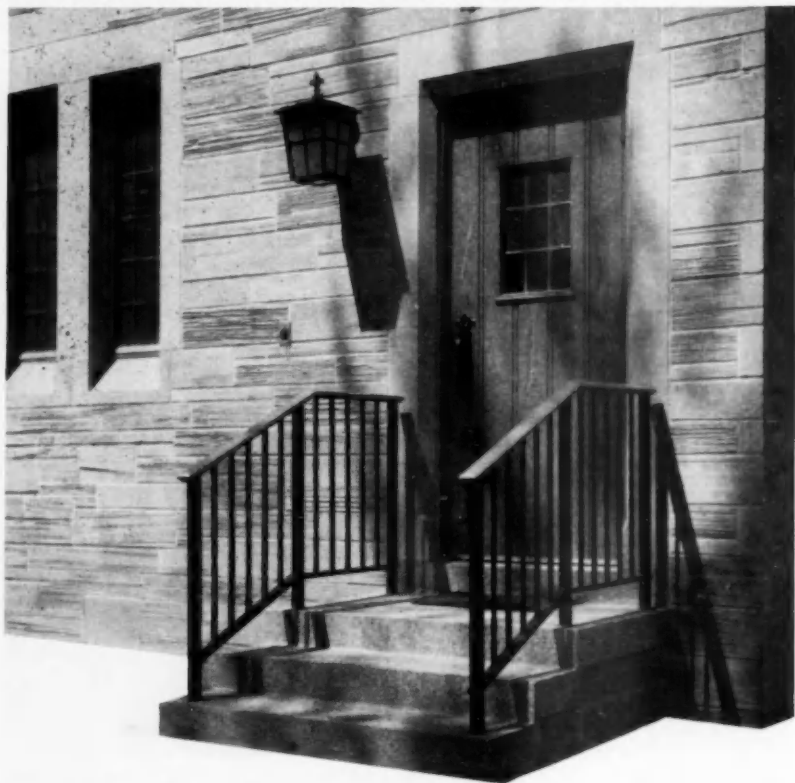
Architectural Concrete

is equally adaptable to modern sanitoriums such as the District IV Tuberculosis Sanatorium, Gadsden, Ala. (above), or to schools, theaters, apartment buildings, factories and other structures. Architectural concrete meets the practical needs of an industrial building or the aesthetic requirements of a church. With architectural concrete you can create distinctive, firesafe, low-annual-cost buildings in any design.

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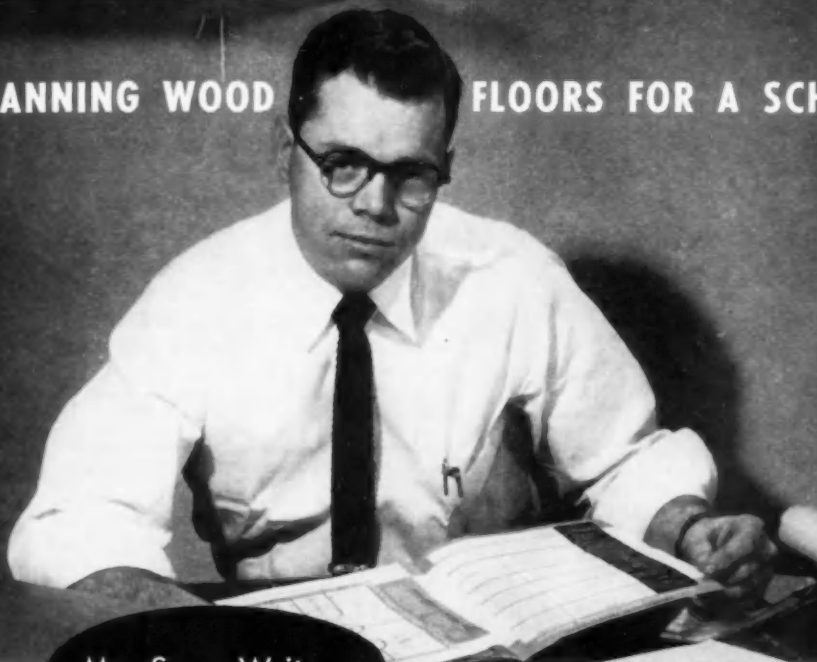
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Mr. Spec Writer....

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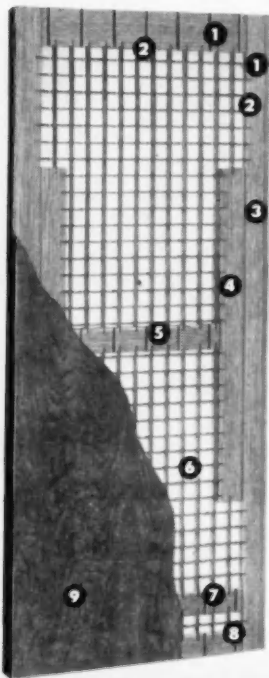
PAINE REZO

INSTITUTIONAL DOORS
with air-vented, all-wood grid core

- Proven dimensional stability . . . lightness . . . strength for lifetime service!
- Built for use with special hardware. Convenient to specify—no need to write detailed specifications of extra blocking!
- Backed by over 8,000,000 successful REZO installations!

check these exclusive features

1. One rail is 5" wide and can be used as either top or bottom of the door. Stiles are 3" (nom.).
2. Air-vented, all-wood gridwork is carefully mortised into the stiles and rails for greater strength.
3. Matching vertical edge strips can be furnished and finish not less than 1/2" wide after trimming.
4. Lock area is 6 1/4" wide and 21" from either end and varies in length proportionate to door height.
5. 3" rail for special hardware is 41" from bottom of door to top of rail unless otherwise specified.
6. Heavy duty 2" x 2" air cell all-wood gridwork interlocked for strength and dimensional stability.
7. 3" rail for kick plate located 10" from bottom of door to top of rail unless otherwise specified.
8. Vent grooves in top and bottom rails help keep moisture content in balance — prevent warpage.
9. Hand-matched hardwood face veneers, 3 ply, of any commercial species. Sanded to cabinetmaker's finish.



Lightweight — easy
one man installation

Resists Abuse — for
lifetime service

Convenient — easy
to open and close

Cost? Less expensive than solid core doors yet they're better in every respect! Architects who want America's finest Institutional Doors always specify REZO. For full details, see Sweet's Catalog or write:

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DRY MOPS
in Seconds
with
Spencer
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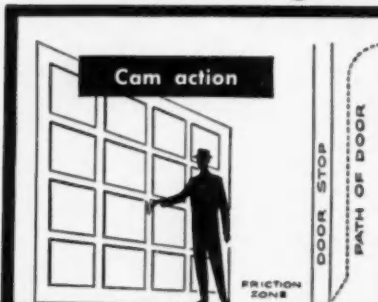
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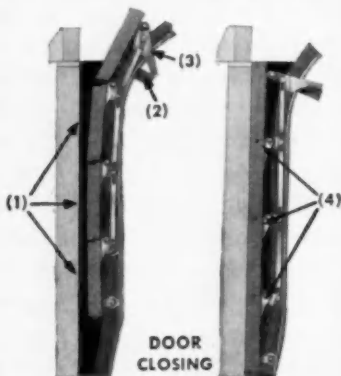
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Door moves gradually away from stops—drags through long friction zone.



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CAM ACTION OVERdoors close tighter because door rolls easily down with $\frac{3}{8}$ " clearance and then is pushed forward by cam levers and held firmly and evenly against door stops. No wedging . . . no dragging . . . no scraping.

CAM ACTION OVERdoors open easier, at a turn of the latch handle, because extra Cam Springs at bottom pull entire door $\frac{3}{8}$ " back from stops—overhead springs then lift friction-free door upward. Friction zone is reduced to a minimum, allowing wood to swell in damp weather without sticking, binding, or wedging. Call your Barber-Colman distributor (under "Doors" in phone book) or write:

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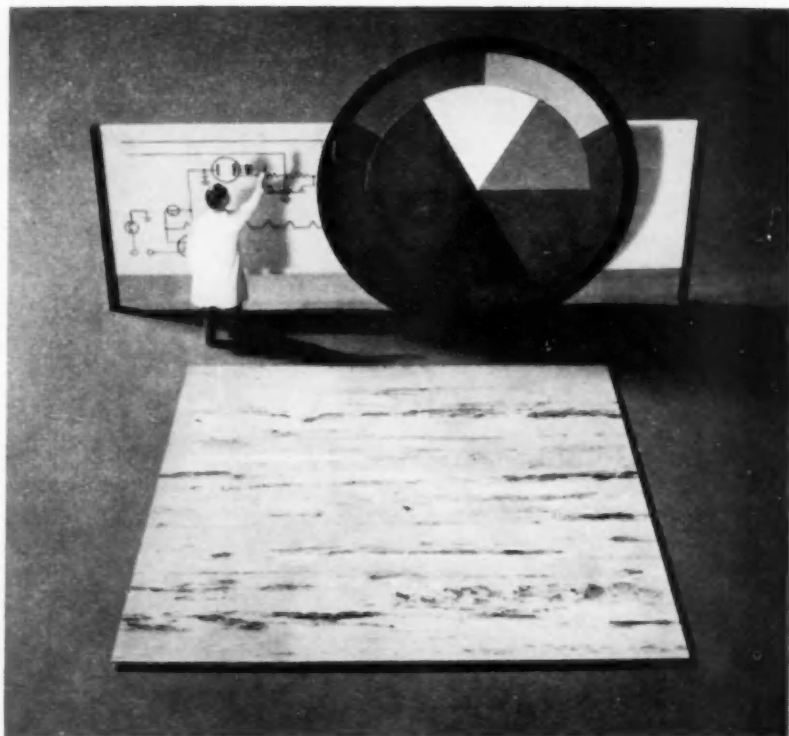
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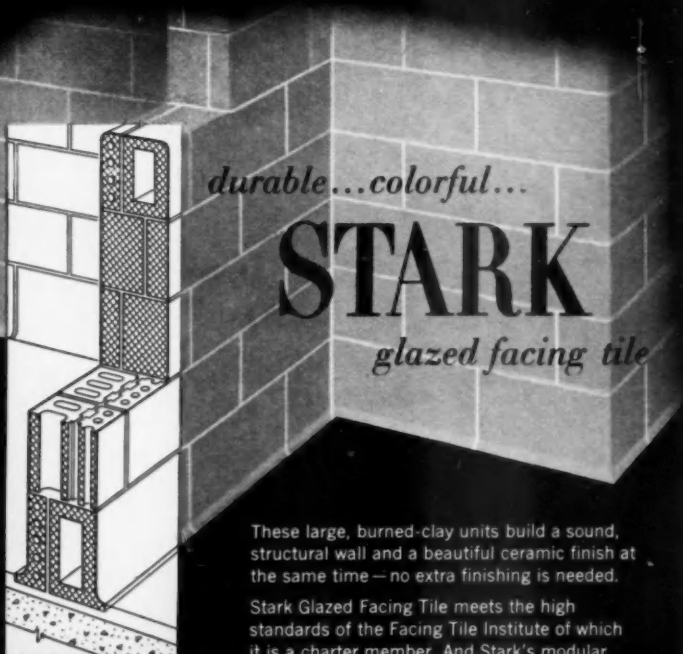
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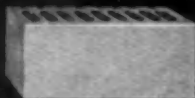
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